

No

8041.255

Set. 1.

Ok. 1-2



*Bought with the income of
the Scholfield bequests.*

insert

JAQUES - DALCROZE

8041.255

ACTION SONGS

Set 1.

Br. 1

Set I.

12 GAMES & SONGS

FOR
SMALL CHILDREN



AUGENER Ltd.
LONDON

Dédiée à MADEMOISELLE LYDIE MALAN

E. JAQUES-DALCROZE

ACTION SONGS

Set I.

12 GAMES & SONGS

FOR

SMALL CHILDREN

WITH ENGLISH AND FRENCH WORDS
AND EXPLANATORY TEXT

BOOK I. Nos. 1 to 6

BOOK II. Nos. 7 to 12

Each net 2/6



AUGENER LTD.

63 CONDUIT STREET (Regent Street Corner),
57 HIGH STREET, MARYLEBONE & 19 GREAT MARLBOROUGH STREET,
LONDON, W. 1.

✓

1000

Schol.
Apr. 15. 1720
E

Set. 1. Bk. 1

[illegible]

CONTENTS

TABLE DES MATIÈRES

BOOK I.

CAHIER 1.

				PAGE
No. 1.	Little brother and sister	No. 1.	Petit frère et petite sœur ...	4
2.	Playing bricks	2.	Le jeu des plots ...	8
3.	The pretty little bird	3.	Le beau petit oiseau ...	12
4.	The circus	4.	Le jeu de cirque ...	16
5.	Capital punishment	5.	Le jeu de massacre ...	20
6.	Hide and seek and blind man's buff	6.	Cach'-cache et Colin-Maillard ...	24

BOOK II.

CAHIER 2.

No. 7.	The four ducks	No. 7.	Les quatre canards ...	28
8.	The naughty crows and the good crows	8.	Les corbeaux fous et les corbeaux sages ...	32
9.	The stubborn little donkey	9.	Le têtu petit âne ...	38
10.	Old mother cat	10.	La maman-chatte... ..	42
11.	The little puppy dogs	11.	Les petits chieuchiens ...	46
12.	The children's home	12.	La maison des petits ...	50

LITTLE BROTHER & SISTER.

The children are grouped in pairs round the stage. In the middle, lying asleep, are the little brother and sister. Bars 5 to 12, the children sing the refrain, pointing to the sleeping pair.

Bar 12 of the first verse, little sister and little brother walk one behind the other, four short steps to each bar. Bar 16, little brother goes in front. Bar 18, they walk hand in hand. Bar 21, the two soloists and all the other couples dance round where they stand. Bar 32, the two soloists go and sit down at the back of the stage, while two others lie down in the middle.

Second Verse. Bar 12. Little brother and little sister pretend to gather flowers. Bar 17, they make believe to eat. Bar 21, everyone dances.

Third Verse. Bar 12. Another pair of soloists. Little sister sits down and nurses her doll, while little brother prances about.

Bar 21. The couples all join in a circle and dance round the two soloists.

PETIT FRERE ET PETITE SOEUR.

Les enfants sont groupés deux par deux, autour de la scène. Au milieu, couchés et dormant, le petit frère et la petite soeur. Les enfants, mes. 5 à 12, chantent le refrain en désignant de la main le groupe endormi.

Mes. 12 du premier couplet, la petite soeur et le petit frère, défilent l'une derrière l'autre, faisant quatre petits pas par mesure. Mes. 16, le petit frère passe devant. Mes. 18, ils se donnent la main. Mes. 21, les deux solistes et tous les enfants groupés par deux, tournent sur place en dansant. Mes. 32, les solistes vont s'asseoir au fond de la scène, tandis que les deux autres solistes vont se coucher au milieu de la scène.

Couplet II, Mes. 12. Petit frère et petite soeur miment une cueillette de fleurs. Mes. 17, ils font semblant de manger. Mes. 21, danse générale.

Couplet III, Mes. 12. De nouveaux solistes. La petite soeur assise berce sa poupée, tandis que le petit frère caracole.

Mes. 21, les groupes se réunissent en cercle et dansent autour des deux solistes.

LITTLE BROTHER AND SISTER

P'TIT FRÈRE ET P'TIT' SOEUR

English words by
E.M.Lockwood

French words and Music by
E. Jaques-Dalcroze

Comodo

VOICE

PIANO

mf

§

My Mo - ther gave to me (Oh what a dear kind
Ma mère m'a don - né (Quelle a bon coeur, ma

6

§

mp

Mo - ther!) My Mo - ther gave to me A wee Bro - ther. A lit - tle Sis - ter
mère!) Ma mère m'a don - né Un p'tit frè - re, Mon père m'a don -

p

dear My Dad-dy gave to me, A lit-tle Sis-ter dear- How kind is
 né (Mon père a si bon coeur!) Mon père m'a don - né Un' pe - tit'

he! When in front my Sis-ter goes, Lit-tle Bro-ther walks be-hind her, On - ly
 soeur. Ma p'tit soeur s'en va de - vant, Mon p'tit frè - re vient der - rière, Mais les
 12 13

when a cold wind blows Trot-ting af - ter him you'll find her. And as
 jours ou l'ya du vent, Ma p'tit' soeur march' la der - nière. Et dès

soon as night's be - gun Hand in hand a - way they run. La la
 qu'il fait nuit un brin, Les deux S'tien-nent par la main. La la
 18

[illegible]

My Mother gave to me (Oh what a dear kind Mother!)
My Mother gave to me A wee Brother,
A little Sister dear My Daddy gave to me,
A little Sister dear—How kind is he!
Sister plucks what flow'rs she may, Little Brother gathers cherries,
For she loves their colours gay, He loves red and juicy berries,
He's a greedy boy, you see; He loves eating; so does she.
La la la, etc.

3

My Mother gave to me (Oh what a dear kind Mother!)
My Mother gave to me A wee Brother,
A little Sister dear My Daddy gave to me,
A little Sister dear-How kind is he!
Little Sis' in dolls delights, Brother thinks a horse more fun,
She believes in fairy sprites. He believes that there are none.
And they both hate going to bed- They would rather dance instead.
La la la, etc.

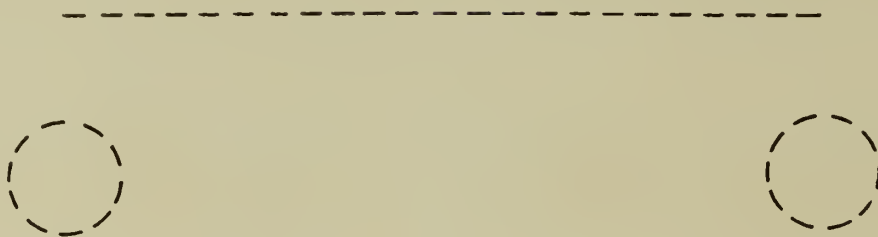
*Ma mère m'a donné, (Qu'elle a bon coeur, ma mère!)
Ma mère m'a donné Un p'tit frère,
Mon père m'a donné, (Mon père a si bon coeur!)
Mon père m'a donné Un p'tit'soeur.
Ma p'tit'soeur cueille des fleurs, Mon p'tit frère des cerises,
Ma p'tit'soeur aim'les couleurs, Mon frèr'trouv'qu'c'est des bêtises.
Manger c'est tout son souci; Celui d'ma p'tit'soeur aussi.
La la la, etc.*

3

Ma mère m'a donné, (Qu'elle a bon coeur, ma mère!)
Ma mère m'a donné Un p'tit frère.
Mon père m'a donné, (Mon père a si bon coeur!)
Mon père m'a donné Un p'tit'soeur.
Ma p'tit'soeur aim' les poupées, Mon p'tit frère aim' les chevaux.
Ma p'tit'soeur, ell'croit aux fées, Mon p'tit frèr' n'y croit pas trop.
Tous deux n'aim'nt pas faire dodo, Car danser c'est bien plus beau.
La la la, etc.

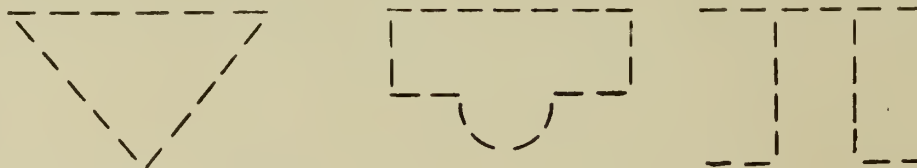
PLAYING BRICKS.

Children are seated in a row at the back, facing the audience. Right and left two small groups of children, standing.



Bars 5, 6, 7. The groups at the sides point to the children at the back, who stand up and during Bars 11 to 17 come forward in a row. Bars 17 to 24, they recede and resume their places.

Bar 26 and the following Bars, the soloists come forward from the row at the back and arrange themselves (kneeling in a wedge-like position with arms raised or extended) so as to form little geometric figures.



Bar 37. During the "ritournelle," all dance. The pianist may repeat Bars 33 to 38 several times.

The song may be repeated several times, the figures being each time varied. Or again, all the children may be kneeling and one set with arms raised might stand up so as to contrast their grouping with that of the children who remain on their knees.

LE JEU DES PLOTS.

Au fond une ligne d'enfants assis, regardant le public; à droite, à gauche, deux petits groupes d'enfants debout.

Mes. 5, 6, et 7, les groupes de côté désignent de la main les enfants du fond, qui se lèvent, et pendant les mesures 11 à 17 s'avancent en ligne droite. Mes. 17 à 24, ils reculent et reprennent leur place.

Mes. 26 et suivantes, des solistes sortent de la ligne droite et se disposent de façon à former (agenouillés en position de fente, bras levés ou tendus) de petites figures géométriques.

Mes. 37. Pendant la ritournelle, danse générale. Le pianiste peut reprendre plusieurs fois les mesures 33 à 38.

L'on peut reprendre plusieurs fois la chanson en variant chaque fois les figures. Ou encore tous les enfants peuvent être agenouillés et une partie d'entre eux, bras levés, se lèvent de façon à opposer leurs groupements à ceux des enfants restés à genoux.

PLAYING BRICKS

LE JEU DES PLOTS

English words by
E.M. Lockwood

French words and Music by
E. Jaques-Dalcroze

Allegretto

VOICE

PIANO

f

mf

Here there are
Vo - yez ce

bricks, and more bricks and more bricks: Let us play a game, a
plot et ce plot et ce plot: Nous al - lons jou - er, jou -

f

mf

game with bricks. Now we can move them and re - move them We can
er aux plots. Ils se voi - si - nent Se com - bi - nent, S'a - co -

11

place them and re - place them In so ma - ny dif - f'rent
qui - nent, Se - ma - chi - nent De mille et mil - le fu -

ways. Best of toys, jol - ly boys, E - v'ry one full of
çons; Oh, qu'ils sont bons gar - çons, Drô - li - chons, Fo - li -

fun! Each is hap - py as he plays, Ah, ha, ha, ha, ha, ha,
chons! C'en est un' bé - né - dic - tion, Ton, ton, ton, ton, ton, ton,

ha, ha, ha! Each is hap - py as he plays. This one here,
ton, ton, ton, C'en est un' bé - né - dic - tion. Un par là,

that one so, This one high, that one low,
un par ci, Un tout grand, un tout p'tit,

This is thick, that is thin. As we fit them in,
Un lour-daud, un lé-ger... Un' fois ar-ran-gés,

30

mf
 Look what pret - ty shapes they're ta-king, Such jol - ly things we're ma - -
Comme ils pren-nent de l'al - lu - re, Oh, les jo - lies fi - gu - -

33

mp

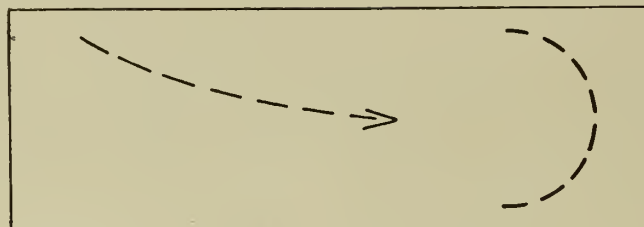
king!
 res!

37

f

THE PRETTY LITTLE BIRD.

The children are arranged in a semi-circle, to the right of the stage.



Enter, left, several children, dragging another very small child who represents the Little Bird. Hand in hand they form a ring in the middle of the stage, and in the centre of it, the Little Bird flutters, trying to escape from the cage. Bar. 10, it slips under an arm, but is caught. Bar 13, the same.

At Bar 16, however, it really escapes and flutters about the stage pursued by the children who formed the ring. The group in a semi-circle, right, join in the action and at Bar 20 is at the back of the stage, while the cage-circle is kneeling at the front. The Little Bird has disappeared behind the wings, but the two groups on the stage act as if they still see it flying through the air and watch it out of sight.

In the second verse the children at the back group themselves in a semi-circle left, and this time it is from the right that the audience sees the entrance of the other Little Birds caught by another group of children. Action as before.

LE BEAU PETIT OISEAU.

Les enfants sont disposés en demi-cercle, dans la partie de droite de la scène.

Arrivent par la gauche plusieurs enfants en entraînant un autre très petit, qui représente le petit oiseau. Ils forment en se donnant la main un cercle au milieu de la scène, et au milieu, le petit oiseau volète, essayant de sortir de cage. Mes. 10, il passe sous un bras, mais on le rattrape. Idem mes. 13.

Cependant, mes. 16, il s'échappe pour de bon, et volète sur la scène poursuivi par les enfants de la cage. Le groupe formé en demi-cercle à droite de la scène se mêle à l'action et se trouve au fond de la scène à la mesure 20 tandis que le cercle-cage, à genoux, se trouve au premier plan. Le petit oiseau a disparu dans la coulisse, mais les deux groupes sur scène feignent de le voir d'envoler dans les airs où leurs gestes le poursuivent.

Au 2ième couplet, les enfants du fond vont se grouper en demi-cercle à gauche, et c'est de droite, cette fois, que les spectateurs voient arriver les nouveaux petits oiseaux capturés par un nouveau groupe d'enfants. Même mise en scène.

THE PRETTY LITTLE BIRD

LE BEAU PETIT OISEAU

English words by
E. M. Lockwood

French words and Music by
E. Jaques-Dalcroze

Tranquillo

VOICE

A lit-tle bird we have caught today, Such a
Nous avons pris un pe - tit oiseau, Qu'il est

PIANO

mf

p

pret-ty bird, See its feathers gay!
donc mignon, Oh, qu'il est donc beau!

Our fingers hold it firm and -
Voyez-le, nous le ten-ons

6

tight, It tries to get a - way,
ferme Et son pe - tit coeur chaud

Its lit - tle heart beats with fright - Oh!
Bat sous nos doigts qui l'en - fer - ment.

But ffrrrt, but ffrrrt! What's all this about?
 Mais frrrout, mais frrrout, Que se passe-t-il?

10

pp

Red.

But ffrrrt, but ffrrrt! Now we've let it out! Off it goes, Thro' the air on rapid
 Mais frrrout, mais frrrout, Le voi-là parti! Il s'envole, et l'es-pa-ce le ca-

16

pp

wing, Up it goes, In the blue sky to soar. Its little heart is gay Because it's
 -resse, Il s'é-lève en le ciel a - zu - ré; Il chante son bonheur d'errer en

(♩ = ♩)

20

mf

free once more But thro' its joy-ous lay a mocking laugh is ring - ing.
 lib - er - té et rit de tout son coeur de no - tre ma - la - dres - se.

p

plus lent

There it goes, There it goes, up high, up high, Oh, so high! Now it's flown quite a -
 Voy-ex-le, Voy-ex-le là haut, là haut, Tout là haut Le voi-là dis-pa-

- way! Oh, pret-ty bird, good-bye!
 - ru, le beau pe-tit oi-seau!

28 32

pp *ppp*

di - mi - nu - en - do

2

Two little birds we have caught to-day,
 Two such pretty birds, See their feathers gay!
 Our fingers hold them firm and tight, They try to get away,
 Their little hearts beat with fright— Oh!
 But ffrirt, but ffrirt! What's all this about?
 But ffrirt, but ffrirt! Now we've let them out!
 Off they go, Through the air on rapid wing,
 Up they go, In the blue sky to soar.
 Their little hearts are gay Because they're free once more.
 But through their joyous lay, A mocking laugh is ringing.
 There it goes, There it goes, up high, up high, Oh, so high!
 Now it's flown quite away! Oh pretty bird, good-bye!

3

Three little birds we have caught to-day,
 Three such pretty birds, See their feathers gay!
 Our fingers hold them firm and tight, They try to get away,
 Their little hearts beat with fright— Oh!
 But ffrirt, but ffrirt! What's all this about?
 But ffrirt, but ffrirt! Now we've let them out!
 Off they go, Through the air on rapid wing,
 Up they go, In the blue sky to soar.
 Their little hearts are gay Because they're free once more.
 But through their joyous lay, A mocking laugh is ringing.
 There it goes, There it goes, up high, up high, Oh, so high!
 Now it's flown quite away! Oh pretty bird, good-bye!

2

*Nous avons pris deux petits oiseaux,
 Qu'ils sont donc mignons Oh qu'ils sont donc beaux!
 Voyez-les, nous les tenons ferme Et leurs petits coeurs chauds
 Battent sous nos doigts qui les enferment
 Mais frrrout, mais frrrout, Que se passe-t-il?
 Mais frrrout, mais frrrout, Les voilà partis!
 Ils s'envolent, et l'espace les caresse,
 Ils s'élèvent en le ciel azuré.
 Ils chantent leur bonheur d'errer en liberté
 Ils rient de tout leur coeur de notre maladresse.
 Voyez-les, Voyez-les là haut, là haut, Tout là haut
 Les voilà disparus, les beaux petits oiseaux.*

3

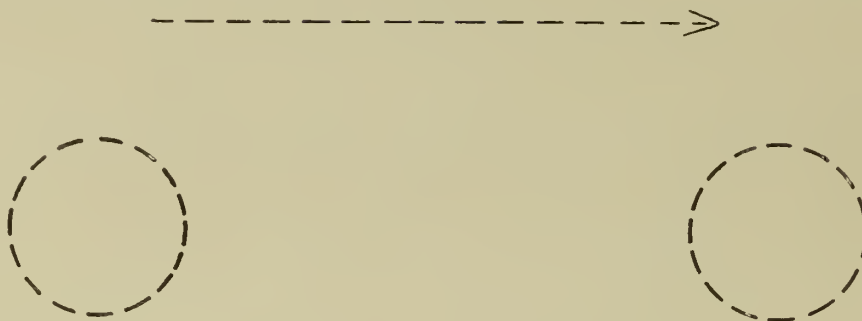
*Nous avons pris trois petits oiseaux
 Qu'ils sont donc mignons Oh qu'ils sont donc beaux!
 Voyez-les, nous les tenons ferme Et leurs petits coeurs chauds
 Battent sous nos doigts qui les enferment
 Mais frrrout, mais frrrout, Que se passe-t-il?
 Mais frrrout, mais frrrout, Les voilà partis!
 Ils s'envolent, et l'espace les caresse,
 Ils s'élèvent en le ciel azuré.
 Ils chantent leur bonheur d'errer en liberté
 Ils rient de tout leur coeur de notre maladresse.
 Voyez-le, Voyez-le là haut, là haut, Tout là haut
 Les voilà disparus, les beaux petits oiseaux.*

THE CIRCUS.

The children come on with drums, rattles, trumpets, etc. from left to right.

LE JEU DE CIRQUE.

Les enfants arrivent avec des tambours, des crécelles, des trompettes, etc. de gauche à droite.



They group themselves on the stage, (bar 20) they sit.

Bar 20-24. A few soloists (ring-master, clowns, etc.) dance at each side of the stage.

Bar 25. Movements of the little horses, according to the words, the ring-master driving them. Then, at the repetition of the refrain, the children who were seated looking on, stand up, marking the rythm with their arms while the horses continue their movements.

Second Verse. Quadrille of ponies in the front of the stage; at the back the spectators sit down again.

At the refrain, the spectators again stand up while the principal clown goes round and places the obstacles for the following scene.

Third Verse. Entrance of little donkeys who jump over the obstacles.

At the refrain, a general exit from right to left.

Ils se groupent sur la scène, (mesure 20) ils s'assoient.

Mes. 20 à 24. Quelques solistes (Auguste, clowns, etc.) dansent sur les deux côtés de la scène.

Mes. 25. Evolution de petits chevaux, selon les paroles, un écuyer les dirige. Puis, à la reprise du refrain, les enfants spectateurs qui étaient assis se lèvent et rythment la mesure avec des mouvements de bras, tandis que les chevaux continuent à évoluer.

Couplet II. Quadrille de petits chevaux, en avant; en arrière, les spectateurs se rassoient.

Refrain. Les spectateurs se lèvent de nouveau, cependant que l'Auguste circule en disposant sur la scène des obstacles pour la scène suivante.

Couplet III. Entrée des petits ânes qui franchissent les obstacles.

Au refrain. Sortie générale de droite à gauche.

THE CIRCUS

LE JEU DE CIRQUE

English words by
E. M. Lockwood

French words and Music by
E. Jaques-Dalcroze

Joyeusement

VOICE

PIANO

Hur - rah! Walk up! For the cir-cus now is o-pen, Ching, ching, pom, pom, Ta - ra -
Hour - rah! Voi - ci le grand cir-que qui ar-ri-ve, Zim, zim, boum, boum, Tour-lou-

-ra-ra-ray. Children on - ly ha'-pence pay! Now with ea-ger steps we're treading Where the
-tou-tou-tou, Les en - fants ne paient qu'un sou! Le grand cirque a-vec sa ten-te, Aux cou-

cresc. *f*

huge tent is spreading, Gaudy coloured flags are streaming And e - lectric lights are gleaming, And the
 - leurs é - cla - tan - tes, Ses rou - lot - tes mag - ni - fi - ques, Ses lu - mières é - lec - tri - ques, En a -

- - - cen - - - do

f

band goes be - fore, Cling, cling, pom, pom, Ta - ra - ra - ra - ray, Ching! Children on - ly ha'pence
 - vant la musiqu' Zim, zim, boum, boum, Tour - lou - tou - tou - tou, Zim! Les en - fants ne paient qu'un

16

pay.
 sou.

mf

See the
 Voi - ci

20

ff

Fine

lit - tle hor - ses now are advancing, gai - ly pran - - - cing And they
 les pe - tits che - vaux qui s'a - vancent Et qui dan - - - sent, Qui vont

25 *staccato*

mf

trot and can - ter past, They are gal - lop - ing and pran - - - cing. They can
au trot, au ga - lop Et qui font la ré - vé - ren - - - ce, Qui se

29

kneel down with their front legs, They can stand up on their hind legs, And their
dres - sent sur leurs jam - bes, Sur leurs jam - bes de der - riè - re Qui a -

33

heads are tos - sing proud - ly When the curl - ing whip cracks loud - - ly.
- gi - tent leurs pa - na - ches Dès que sif - fle la cra - va - - che.

37

2
And the poney's nod their heads As they amble, and they gambol;
There are jockeys who compel them To do anything they tell them;
And they dance quadrilles and lancers
Do these merry little prancers,
Through the mazy figures gliding,
Never slipping nor colliding.

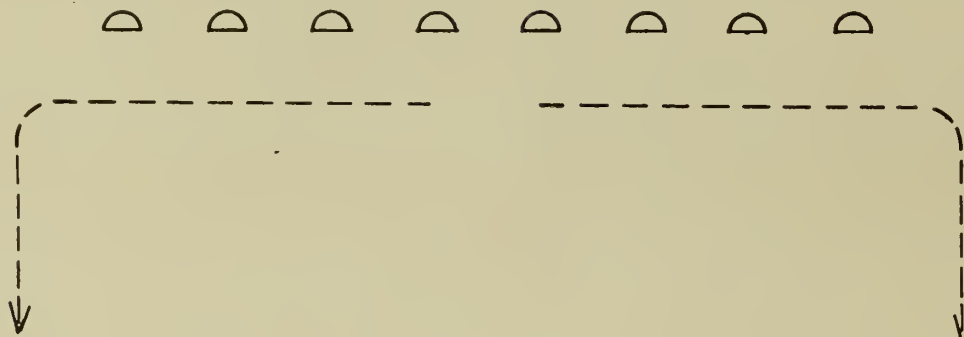
3
Now the little donkeys come, Lightly tripping, they need whipping,
For they're obstinate and spiteful, Tho' they really are delightful!
Round the track they gallop madly,
Then they let their heads droop sadly,
Then they snore in sleep pretended
While the clown turns "cart-wheels" splendid.

2
*Voici les petits poneys Qui saluent et qui ruent,
Dirigés par les jockeys Aux allures résolues
Ils forment de beaux quadrilles,
Des coraules, des coquilles,
Ils se croisent, s'entrecroisent
Sans jamais se chercher noise.*

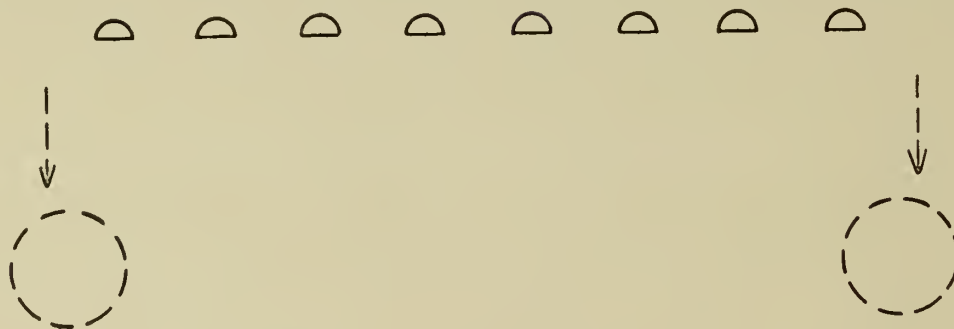
3
*Voici les petits ânes Qui s'entêtent Que l'on fouette
Qui se battent, qui reculent Et qui sont si ridicules
Ils galoppent sur la piste
Avec de petits airs tristes,
Ils se couchent, ils s'ébrouent.
Et l'Auguste fait la roue....*

CAPITAL PUNISHMENT.

At the back of the stage, a group of children, seated in a row facing the audience, represent dummy figures. They are hidden from the audience by another row of children standing up and singing the refrain (Bar 3 and the following) who draw away right and left so as to let all the dummies be seen by degrees.



Bars 11-14. They stand still and go through the action of throwing a ball in the direction of the dummies. Bars 19-24, the same. During Bars 24-32 some soloists come to the front, left and right.



Bar 32. A soloist leaves the group, right, and comes to the middle, aiming at a dummy who falls backwards at Bar 34, struck by an imaginary ball. The same at bars 35 and 37, 38 and 40, 41 and 43, 45 and 46, 46 and 47, 48 and 49 and 50. Then, while the soloists go and pick up the dummies, the groups at the sides carry on the action, singing and doing little steps where they stand.

LE JEU DE MASSACRE.

Au fond de la scène un groupe d'enfants assis et rangés en ligne droite, face au public, figurant des pantins. Ils sont masqués du public par une ligne d'autres enfants, debout, qui chantent le refrain (mes. 3 et suivantes) en s'écartant à droite et à gauche de façon à laisser voir progressivement les pantins.

Mes. 11 à 14, arrêt et geste de lancer une balle dans la direction des pantins. Mes. 19 à 24 idem. Pendant les mesures 24 à 32, des solistes viennent se placer au 1er plan à gauche et à droite.

Mes. 32, un soliste se détache de droite et vient au milieu, visant un pantin qui tombe en arrière à la mes. 34, atteint par une balle imaginaire. Idem mes. 35 et 37, 38 et 40, 41 et 43, 45 et 46, 46 et 47, 48 et 49 et 50. Puis, tandis que les solistes vont relever les pantins, les groupes de côté évoluent en chantant, faisant une petite promenade sur place.

CAPITAL PUNISHMENT

LE JEU DE MASSACRE

English words by
E. M. Lockwood

French words and Music by
E. Jaques-Dalcroze

Risoluto

VOICE

Let's play that we are knocking heads off, We'll play at ex-e-
Voi - ci le jo - li jeu des tê - tes, Des tê - tes de mas-

PIANO

f

- cu - tions. Heads made of wood, Heads made of wax, Heads made of ir - on, Heads made of plaster,
- sa - cre. Tê - tes de bois, Tê - tes de fer, Tê - tes de ci-re, Tê - tes de plâtre,

mf

Oh, hit them hard, hit them hard, Hit them a - gain, a - gain, a - gain,
Ta - pons des - sus, ta - pons fort, Ta - pons toujours, ta - pons en - cor,

For they're all ve-ry wicked, ve-ry wicked, ve-ry, ve-ry bad heads! Hit hard,
 Car ce sont de mau - vaises, de mau-vaises, de mau - vaises tê - tes: Ta - pons,

mf

hard-er yet! We fear no remorse nor re-gret.
 ta-pons fort! Nous pouvons ta-per sans re-mords!

ff

Fine

To the dance come this minute!
 Rangeons nous pour la dan-se!

Hur-ry up, we'll be-
 Que la dan-se com-

f

- gin it! Here's the man who is always wrathful; Bang, bang! Here's the man who is
 - men - ce! Voi - ci l'hom'm toujours en co - lè - re: Pan, pan. Voi - ci l'hom'm qui n'est

nev-er truth-ful; Bang, bang! Here's the man who is al-ways fool-ish; Bang, bang!
pas sin-cè-re: Pan, pan. Voi-ci l'homm'qui tou-jours s'en-tê-te: Pan, pan.

Here's the man whose be-haviour's mul-ish; Bang, bang! This man tries all toil to shirk; Bang!
Voi-ci l'homm'qui n'est pas hon-nê-te: Pan, pan. Voi-ci le gros pa-res-seux. Pan.

This one is too proud to work. Bang! Bang, bang! Bang, bang! Bang, bang! Let's
Voi-ci le grand dé-dai-gneux. Pan. Pan, pan! Pan, pan! Pan, pan! Voi-

Here's the lady who smirks and bridles;
 Bang, bang!
 Here's the lady who always idles;
 Bang, bang!
 Here's the lady who answers tartly;
 Bang, bang!
 Here is one who is dressed too smartly;
 Bang, bang!
 This one always scolds and nags;
 Bang.
 This one's tongue for ever wags;
 Bang.
 Bang, bang! Bang, bang! Bang, bang!

Here's the boy who is always squabbling;
 Bang, bang!
 This one's greedy and always gobbling;
 Bang, bang!
 This one's ways are so very trying;
 Bang, bang!
 Here's the boy who is always crying;
 Bang, bang!
 This boy has a dirty face;
 Bang.
 This one's always in disgrace;
 Bang.
 Bang, bang! Bang, bang! Bang, bang!

Voici la dame trop coquette:
 Pan, pan.
Voici cell' qui toujours caquette:
 Pan, pan.
Voici cell' qui est si gourmande:
 Pan, pan.
Et cell' qui toujours réprimande:
 Pan, pan.
Cell' qui n'est bien qu'au salon:
 Pan.
Cell' qui port' de haut talons.
 Pan.
 Pan, pan! Pan, pan! Pan, pan!

Voici l'enfant qui est si sale:
 Pan, pan.
Et celui qui a la fringale:
 Pan, pan.
Et celui qui braille et qui glousse:
 Pan, pan.
Et celui qui se suc' le pouce:
 Pan, pan.
Voici l'goss' qui pleur' toujours.
 Pan.
Celui qui n'dit pas bonjour.
 Pan.
 Pan, pan! Pan, pan! Pan, pan!

HIDE AND SEEK
AND BLIND MAN'S BUFF.

The children are arranged in a semi-circle. In front of the stage, in the middle, two children have their eyes bandaged by two other soloists, who then, with raised finger, give them final instructions. Bar 16-28, the two blindfolded children pursue each other. Bar 28 and the following, general game of blind man's buff.

Second Verse. Four children stand in the middle facing the audience and sing, then play blind man's buff at Bar 16.

Third Verse. Six children in the middle. Then, at Bar 16, general blind man's buff.

CACH 'CACHE ET COLIN-MAILLARD.

Les enfants sont rangés en demi cercle. Au 1er plan, au milieu de la scène, deux enfants qui se font bander les yeux par deux autres solistes qui, ensuite le doigt levé, leur font les dernières recommandations. Mesures 16 à 28, les deux enfants aux yeux bandés se poursuivent. Mes. 28 et suivantes, jeu général de colin-maillard.

Couplet II. Quatre enfants au milieu chantant face au public puis jouant à colin-maillard à partir de la mes. 16.

Couplet III. Six enfants au milieu. Puis, à partir de la mes. 16, jeu général.

HIDE AND SEEK AND BLIND MAN'S BUFF

CACH'-CACHE ET COLIN-MAILLARD

English words by
E. M. Lockwood

French words and Music by
E. Jaques-Dalcroze

Moderato *mf*

VOICE

Come, your eyes we're going to bind, Lad-die
L'on va vous ban-der les yeux, Mi-gnon -

PIANO

f

dear, Las-sie darling; There now, both of you are blind, Lad-die dear and Las-sie
- net, mi-gnon - net-te, L'on va vous ban-der les yeux, Vous i - rez à l'a-veu -

8

dar - ling. Now you've got to guess And to seek till you find out Where they are
- glet - te. Et vous cherche - rez, Tâ - te - rez, de - vi - ne - rez Où sont ca -

12

3

3

hid - den, the Lad - dies and Las - sies, What are the Lad - dies and Las - sies a -
 - chés les mi - gnons, les mi - gnons - nes, Où les mi - gnons, les mi - gnonn's ont pas -

- bout. Hide, hide and seek! Hide, hide and seek! Hide, hide and seek— and Blind Man's
 - sé. A ca - che - cach! A ca - che - cach! A ca - che - cach' et Co - lin Mail -

16

Buff! Hide, hide and seek! Hide, hide and seek! Hide, hide and
 - lard. A ca - che - cach! A ca - che - cach! A ca - che ..

Hi - dy, hi - dy, hi - dy, hi - dy, hi - dy, hi - dy, hi - dy, hi - dy,
 ca - che, ca - che, ca - che, ca - che, ca - che, ca - che, ca - che, ca - che,

20

seek and Blind Man's Buff! Hide, hide, hide, hide, hide, hide, hide and
cach' et Co - lin Mail - lard. Cach', cach', cach', cach', cach', cach', cach',
 hi-dy, hi-dy, hi-dy, hide and seek!
ca-che, ca-che, ca-che, ca - che, cach'!

24

seek — and Blind Man's Buff!
cach', et Co - lin Mail - lard.

28

2
 We live too with eyes shut tight, We are blind, we are blindfold,
 We see neither wrong nor right, We are blind and we are blindfold.
 And we've got to guess And to seek till we find out
 Where things are hidden, or seem to be hidden,
 Things that are really just lying about
 Hide, hide and seek! etc:

3
 Some know neither love nor hope, Poor dear things, poor dear laddies,
 Thro' the dark their way they grope, Shunning ev'rything that glad is.
 They have got to learn Not to shut their eyes so tight
 Then they will see what a happy thing life is,
 See that the wide world is full of delight.
 Hide, hide and seek! etc:

2
 Nous vivons les yeux fermés, Sans pouvoir rien y voir.
 Nous vivons les yeux fermés, Ça nous crée bien des histoires.
 Il nous faut chercher, Et tâter et deviner
 Où sont cachés tant de chos's, tant de choses,
 Que nous avons constamment sous le nez.
 A cache-cach! etc:

3
 Il est des gens sans espoir. (Pauv'r's mignons, pauv'r's mignonnes,)
 Qui vivent dans le noir, Sans jamais aimer personne.
 Ils n'auraient pourtant qu'à ne pas fermer les yeux
 Ils pourraient voir que la vie est bien bonne,
 Ils pourraient voir que le monde est joyeux.
 A cache-cach! etc:

BY

150

JAQUES - DALCROZE

804-1-255

ACTION SONGS

Set I.

12 GAMES & SONGS

FOR
SMALL CHILDREN



AUGENER Ltd.
LONDON

1600

Dédiée à MADEMOISELLE LYDIE MALAN

E. JAQUES-DALCROZE

ACTION SONGS

Set I.

12 GAMES & SONGS

FOR

SMALL CHILDREN

WITH ENGLISH AND FRENCH WORDS
AND EXPLANATORY TEXT

BOOK I. Nos. 1 to 6

BOOK II. Nos. 7 to 12

Each net 2/6

AUGENER LTD.

63 CONDUIT STREET (Regent Street Corner),
57 HIGH STREET, MARYLEBONE & 18 GREAT MARLBOROUGH STREET,
LONDON, W. 1.

CONTENTS

TABLE DES MATIÈRES

BOOK I.

CAHIER 1.

				PAGE
No. 1.	Little brother and sister	No. 1.	Petit frère et petite sœur ...	4
2.	Playing bricks	2.	Le jeu des plots ...	8
3.	The pretty little bird	3.	Le beau petit oiseau ...	12
4.	The circus	4.	Le jeu de cirque ...	16
5.	Capital punishment	5.	Le jeu de massacre ...	20
6.	Hide and seek and blind man's buff	6.	Cach'-cache et Colin-Maillard ...	24

BOOK II.

CAHIER 2.

No. 7.	The four ducks	No. 7.	Les quatre canards ...	28
8.	The naughty crows and the good crows	8.	Les corbeaux fous et les corbeaux sages ...	32
9.	The stubborn little donkey	9.	Le têtu petit âne ...	38
10.	Old mother cat	10.	La maman-chatte... ...	42
11.	The little puppy dogs	11.	Les petits chienchiens ...	46
12.	The children's home	12.	La maison des petits ...	50

THE FOUR DUCKS.

The chorus is divided into four groups placed in the four corners of the stage. In the middle, kneeling with the body bent forward, four children represent the ducks.

Bars 3, 4 & 5. They get up quickly, each in turn at the moment the chorus calls them by name. Bar 6-15, they stretch their wings and pretend to pick up food in their bills, exchanging confidences. Bars 15-19, they take hold of hands and turn round. Bar 19, each one waddles and takes its place in one of the four corners of the stage where the four groups of the chorus are already standing.

Bar 23 and the following, they play a sort of "Puss in the Corner." Bar 31, they rejoin their groups, from which four other ducks separate themselves, and run to take their places in the middle of the stage. Repetition of the same action.

LES QUATRE CANARDS.

Le chœur est divisé en quatre groupes placés aux quatre coins de la scène. Au milieu, à genoux, le torse penché, les quatre enfants représentant les canards.

Mes. 3, 4 et 5. Ils se lèvent brusquement chacun à leur tour, en même temps que le chœur les appelle par leurs noms. Mes. 6 à 15, ils étirent leurs ailes, font mine de piquer du grain avec leurs becs, échangent des confidences. Mes. 15 à 19, ils se prennent par la main et tournent en rond. Mes. 19, ils vont, en se dandinant, prendre place chacun aux quatre coins de la scène, où sont déjà les quatre groupes du chœur.

Mes. 23 et suivantes, ils jouent aux quatre coins, se croisant selon la règle du jeu. Mes. 31, ils rejoignent leurs groupes; tandis que quatre autres canards s'en détachent en courant pour venir s'asseoir au milieu de la scène. Reprise de la même mise en scène.

THE FOUR DUCKS

LES QUATRE CANARDS

English words by
E. M. Lockwood

French words and Music by
E. Jaques-Dalcroze

Allegretto

VOICE

mf §

Oh look, Here are four
Ce sont qua - tre ca -

PIANO

mf § 1

Ducks come from Eng-land. Tom, Tim, Pat, Pete, White are their
nards d'An-gle - ter - re: Tim, Tom, Jim, John, A - vec des

necks and they've yel - low feet. Quack, quack, quack,
plum's blanch's et des patt's jaun's. Coin, coin, coin,

f 8

The musical score is written for voice and piano. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 6/8. The tempo is marked 'Allegretto'. The voice part begins with a rest followed by the lyrics 'Oh look, Here are four' in English and 'Ce sont qua - tre ca -' in French. The piano part provides accompaniment with a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). There are section markers labeled § and § 1, and a measure rest of 8 measures is indicated at the end of the piano part.

quack, Jab-ber and clack, Quack, quack, quack, This game has no
 coin. Quand on est quatr' Coin, coin, coin, Il est in-di-

11

name, quack quack, But we'll play all the same, one, two, three,
 que', coin, coin, De jou - er aux quatr'coins. Un, deux, trois,

15

four and no more, Come back, quack, quack, come back, Come a-way
 quatr', sans vous battre' Al - lez, coin, coin, cha - cun, Dans vo - tre

back.
 coin. Fol - de - rol - i - do, How to
 Et puis lan lai - re, Vous sa -

19

play at this game Far bet-ter you know than I do!
 vez mieux que moi Ce que vous a - vec à fai - re.

23

mf

12

28

f

mf

Fin.

2

2
 And these four pretty Ducks are all French ones;
 Paul, Jean, Pierre, Jacques,
 Red are their feet and their necks are black.

And look, here four Ducks born in China;
 Wing, Wong, Bing, Bong,
 Round are their eyes and their feet are long.

2
 Ce sont quatre canards nés en France
 Paul, Jacqu's, Pierr', Jean.
 Avec des patt's roug's et le cou blanc.

3
 Ce sont quatre canards nés en Chine
 Bing, Bong, Sing, Song.
 Avec les yeux ronds et les patt's longu's.

THE NAUGHTY CROWS AND
THE GOOD CROWS.

The chorus is divided into two groups, right and left at the back of the stage. They sing the refrain, Bar 3-8, before the crows appear. Bar 8, enter at the back the "good crows," walking in a row, assuming a modest air. Bar 11, enter hurriedly the "naughty crows." The two files pass and repass until Bar 22, when they stop in the middle of the stage, facing each other.

Bar 33. The "good" crows kneel before the "naughty" ones and rise up at Bar 40, while the "naughty" ones kneel in their turn.

Bar 51. "Good" and "naughty" embrace each other, and dance round, two and two, to the music.

During the repetition of the refrain (Bar 3-8) the crows again form files and go to the back.

LES CORBEAUX FOUS ET LES
CORBEAUX SAGES.

Le chœur est partagé en deux groupes, à droite et à gauche du fond de la scène. Il chante le refrain mes. 3 à 8, sans que les corbeaux soient en scène. Mes. 8, entrée par le fond des "corbeaux sages" marchant en file, affectant une allure modeste. Mes. 11, entrée rapide des "corbeaux fous." Les deux files se croisent et s'entrecroisent jusqu'à la mes. 22 où ils s'arrêtent au milieu de la scène, l'une vis-à-vis de l'autre.

Mes. 33, les corbeaux "sages" s'agenouillent devant les "fous" et se relèvent mes. 40, tandis que les "fous" s'agenouillent à leur tour.

Mes. 51, fous et sages s'embrassent, et font la ronde, deux par deux pendant la ritournelle.

Pendant la reprise du refrain, mes. 3 à 8, les corbeaux se rangent de nouveau en file et rejoignent le fond.

THE NAUGHTY CROWS AND THE GOOD CROWS

LES CORBEAUX FOUS ET LES CORBEAUX SAGES

English words by
E. M. Lockwood

French words and Music by
E. Jaques - Dalcroze

Joyusement

VOICE

Twelve bonny Crows are com-ing who are
Dou - ze pe - tits corbeaux sont beaux Et

PIANO

f

mf

good ones. Twelve bon - ny Crows are com - ing who are
sa - ges. Dou - ze pe - tits cor - beaux sont beaux Et

The good Crows
Les Corbeaux sages

not. Which do you like the best? With a mod - est air we
fous: Les - quels pré - fé - rez vous? Nous mar - chons mo - des - te -

p

The naughty Crows
Les corbeaux fous

walk On the broad and lev-el high - ways. Loud and mer - ri - ly we
ment *Au mi - lieu de la chaus - sé - e, Nous mar - chons al - lè - gre -*

The musical score for 'The naughty Crows' features a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time, with lyrics in English and French. The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in G major and 3/4 time. The piece is marked with a repeat sign and a key signature change to D major for the final measure.

The good
Les sages

talk As we take short cuts and bye - ways With our beaks all in a
ment *Du - ne al - lure très pres - sé - e, Nos becs à l'a - li - gne -*

The musical score for 'The good' features a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time, with lyrics in English and French. The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in G major and 3/4 time. The piece is marked with a repeat sign and a key signature change to D major for the final measure. A piano (p) marking is present in the piano accompaniment.

The naughty
Les fous

row And our fea - thers all in or - der. We face
ment *Et les plu - mes bien lis - sé - es, Nos grands*

The musical score for 'The naughty' features a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time, with lyrics in English and French. The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in G major and 3/4 time. The piece is marked with a repeat sign and a key signature change to D major for the final measure.

all the winds that blow With our fea - thers in dis -
becs *à tous les vents Et nos plu - mes hé - ris -*

The musical score for 'The naughty' features a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time, with lyrics in English and French. The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in G major and 3/4 time. The piece is marked with a repeat sign and a key signature change to D major for the final measure. A forte (f) marking is present in the piano accompaniment.

The good
Les sages

The naughty
Les fous

or - der. When our song we sing, caw, caw, caw, caw, When our song we
sé - es. Lors - que nous chan - tons coua, coua, coua, coua. Lors - que nous chan -

The good
Les sages

The naughty
Les fous

sing, caw, caw, caw, caw, There is sense in what we're sing - ing. It's all nonsense that we're
tons coua, coua, coua, coua, C'est d'u - ne fa - çon sen - sé - e. C'est d'u - ne fa - çon cor -

The good
Les sages

The naughty
Les fous

The good
Les sages

sing - ing In un - der tones. In heart - y tones. Caw,
sé - e. A de - mi voix. A plei - ne voix. Coua,

The naughty
Les fous

Together
Ensemble

The good
Les sages

caw, Caw, caw, Caw, caw, caw! Give to us, if you
coua, Coua, coua, Coua, coua, Coua! Don - nez nous un p'tit

please Just a lit - tle fol - ly, Ah
 peu De vo - tre fo - li - e, Ah

The naughty
 Les fous

— To make our dull life more jol - ly. To sup - port our old
 — Pour é - ga - yer no - tre vi - e. Don - nez nous un p'tit

age (Really it won't hurt you) Ah
 peu De vo - tre sa - ges - se Ah

Give us a bit of your
 Pour é ta - yer - notr'vieil -

vir - - tue. Bro-ther Crows, to you we come you've too much so
 les - - se. Don - nez nous, pe-tits frè - rots, Ce que vous a -

spare us some.
 vez de trop.

2

2

Very near the ground we fly That we may not break our feathers.

Lofty flights we always try In the very worst of weathers.

We have never, never known Reckless mirth or merry madness.

We've had no nests of our own, That's a better cause for sadness.

Nous volons à ras le sol De peur de briser nos ailes

Nous cultivons le haut vol Par la bise et par la grêle.

Nous n'avons jamais connu Ce que c'est que le fou rire

Nous n'eûmes jamais de nid C'est peut-être encor bien pire!

THE STUBBORN LITTLE DONKEY.

The children are grouped in a semi-circle. Bar 6, enter a little donkey which stands still in the middle of the stage. Bar 10, four children come from the semi-circle and question the donkey.

Bar 18. The four children, raising their arms, join hands and make a sort of little enclosure where the donkey, supposed to be in its stable, lies down quietly.

Bar 25. A child comes out of the semi-circle and tries to lead the donkey out of the enclosure; the donkey resists. Struggle, ending in the donkey being pushed and dragged out by the five soloists.

Repetition of the refrain and (Bar 6) donkey No. 2 enters. Bar 10, four other children go to meet it in the middle of the stage. Bar 18, and following, repetition of the action of the first verse, with variations according to the words.

Bar 25 of the third verse, the children offer the donkey a book and some exercise books.

LE TETU PETIT ANE.

Les enfants sont rangés en demi-cercle. Mes. 6, entrée du petit âne qui s'arrête au milieu de la scène. Mes. 10, quatre enfants se détachent du demi-cercle, et viennent interroger l'âne.

Mes. 18. Les quatre enfants levant et joignant les bras, forment une sorte de petit réduit où l'âne, censé à l'écurie, se couche paisiblement.

Mes. 25. Un enfant sorti du demi-cercle, veut faire sortir du réduit l'âne, qui se rebiffe. Bataille, se terminant par la sortie de l'âne tiré et poussé par les cinq enfants solistes.

Reprise du refrain et (Mes. 6) entrée de l'âne No. 2. Mes. 10, quatre autres enfants vont à sa rencontre au milieu de la scène. Mes. 18, et suivantes, reprise de la mise en scène du 1er couplet, avec variante de gestes selon les paroles.

Mes. 25 du 3ième couplet, les enfants lui présentent un livre et des cahiers.

THE STUBBORN LITTLE DONKEY

39

LE TÊTU PETIT ÂNE

English words by
E. M. Lockwood

French words and Music by
E. Jaques-Dalcroze

PIANO

Moderato

Chorus
Choeur

I met a lit-tle Don-key, more stubborn than a man, And he was called Din -
J'ai ren-con-tré un â - ne Aus - si tê - tu qu'un homm', Il se nom-mait Pim -

p

The Donkey
L'âne

Dan. This is he, as you see Hee - haw Hee -
Pom, Le voi - ci jus - te - ment: Hi - han, Hi -

mf

Chorus
Choeur

haw! It is you, lit-tle Donkey, more stubborn than a man, And your name it is Din -
han. C'est bien toi, le p'tit â - ne Aus - si tê - tu qu'un homm' Et que l'on nomme Pim -

p

The Donkey
L'ane

Chorus
Choeur

Dan. Yes, I am he, Din-Dan Hee - haw, Hee - haw, Hee - haw, Hee - haw, Hee -
Pom? Mais oui, je suis Pim-Pom. Hi - han, hi - han, Hi - han, hi - han, Hi -

13

f

haw, When he's shut up in the stable, Night and day no noise you hear; To be
han! Tant qu'il 18 est à l'é-cu - ri-e, Il est sa-ge nuit et jour; Jamais

naugh - ty he's un - a - ble, He's a per - fect lit - tle dear. But just
il ne pleur, ni cri - e, c'est un vrai pe - tit a - mour. Mais dès

22 25

bring him out, then tru - ly He is res - tive and un - ru - ly, He'll bear
qu'on le sort de l'om - bre, Il de - vient ré - tif et som - bre, Il ne

no-thing on his back, Ne'er a sad-dle, ne'er a pack. Now he's dan-cing, kick-ing and
 veut rien sur son dos, Point de selle, au - cun far - deau, Il se ca - bre, rue et chi -

pran-cing Oh what an ob-stin-ate Don - key! Hee - haw, Hee - haw, Hee - haw!
 cane Oh le tê - tu pe - tit â - ne! Hi - han, hi - han, Hi - han!

Chorus I met another Donkey
 More stubborn than a man,
 And he was called Bin-Ban
 This is he, as you see (*The Donkey*) Heehaw Heehaw!

Chorus It is you, little Donkey,
 More stubborn than a man,
 And your name it is Bin-Ban.

The Donkey Yes, I am he, Bin-Ban.
 Heehaw, Heehaw, Heehaw, Heehaw, Heehaw!

Chorus You would never think him idle
 When his harness comes in view,
 For he tries to lick the bridle,
 And to lick his rider too.
 But as soon as you come nigh him
 To his little cart to tie him,
 Back he jibs with action proud,
 Braying angrily and loud.
 Now he's dancing, kicking and prancing
 Oh what an obstinate Donkey!
 Heehaw, Heehaw, Heehaw!

Chorus I met another Donkey
 More stubborn than a man,
 And he was called Fin-Fan
 This is he, as you see (*The Donkey*) Heehaw Heehaw!

Chorus It is you, little Donkey,
 More stubborn than a man,
 And your name it is Fin-Fan.

The Donkey Yes, I am he, Fin-Fan.
 Heehaw, Heehaw, Heehaw, Heehaw, Heehaw!

Chorus With a well-bred air he paces
 And his spirit never flags;
 He has charming airs and graces
 As his donkey chair he drags.
 But as soon as you approach him,
 In his alphabet to coach him,
 Very much annoyed is he,
 For he scorns his A, B, C.
 Now he's dancing, kicking and prancing
 Oh what an obstinate Donkey!
 Heehaw, Heehaw, Heehaw!

Choeur. J'ai connu un autre âne
 Aussi têtu qu'un homme:
 Il se nommait Bim-Bom
 Le voici justement: (L'âne.) Hihan Hihan.

Choeur. C'est bien toi, le p'tit âne
 Aussi têtu qu'un homme,
 Et que l'on nomme Bim-Bom?

L'âne. Mais oui, je suis Bim-Bom.
 Hihan, hihan, Hihan, hihan, Hihan.

Choeur Il est toujours plein de zèle
 Des qu'on vient pour le seller
 Il lèch'sa petite selle,
 Lèché aussi son cavalier.
 Mais dès qu'il voit qu'on s'apprête
 A l'att'ler à sa charrette
 Il recule d'un air fier
 Et fait un potin d'enfer.
 Il se cabre, rue et chicane
 Oh le têtu petit âne!
 Hihan, hihan, Hihan!

Choeur. J'ai connu un autr' âne
 Aussi têtu qu'un homme:
 Il se nommait Zim-Zom.
 Le voici justement: (L'âne.) Hihan Hihan.

Choeur. C'est bien toi le p'tit âne
 Aussi têtu qu'un homme
 Et que l'on nomme Zim-Zom?

L'âne. Mais oui je suis Zim-Zom.
 Hihan, hihan, Hihan, hihan, Hihan.

Choeur Tout plein de désinvolture,
 Comme un gentil bourriquet,
 On l'voit traîner sa voiture
 Avec un p'tit air coquet.
 Mais des qu'on veut pour lui plaire
 Lui enseigner la grammaire,
 Il prend des airs offensés
 Et se moqu' de l'A, B, C!
 Il se cabre, rue et chicane
 Oh le têtu petit âne!
 Hihan, hihan, Hihan!

OLD MOTHER CAT.

This song is intended to be illustrated by lantern slides or drawings and photographs shewing the gambols and attitudes of cats. Failing such illustrations, the mother cat and kittens may be represented by children acting the different scenes suggested by the words.

LA MAMAN CHATTE.

Cette chanson est composée pour accompagner des projections de dessins et photographies représentant des jeux et attitudes de chats. Cependant à défaut d'illustrations, la maman chatte et les petits chats peuvent être représentés par des enfants mimant les scènes diverses indiquées par le texte.

OLD MOTHER CAT

LA MAMAN CHATTE

English words by
E.M.Lockwood

French words and Music by
E.Jaques-Dalcroze

Modéré $\text{\text{♩}}$

VOICE

Old Mo-ther Cat sleeps sound and
La ma-man chatt' s'est en - dor -

PIANO *mf* *p*

well, With her chin be - tween her paws. Look at her face and you can
mie, le men - ton en - tre les patt's, On voit á sa phy - sio - no -

tell She is dream - ing she holds rats and mice in her claws; And of her
mie, qu' elle rê - ve de rats, de sou - ris et de ratt's. Peut - êt - re

Kit - tens dream - ing too, Be - cause for them she al - ways has so much to do.
rê - ve - t - elle aus - si de ses pe - tits cha - tons qui lui font du sou - ci.

rit.

Refrain

più, f

Me - ow, me - ow, meow, meow, me - ow. Strong and well and heart - y,
 Mia - ou, mia - ou, miaou, miaou, mia - ou. Oh, quelle est gen - til - le,

mf

Mer-ry lit - tle par - ty of Cats! me - ow, me - ow, meow, meow,
 la pe-tit' fa - mil - le des chats! Mia - ou, mia - ou, miaou, miaou,

me - ow, These lit - tle cats and their mam-ma Lead hap - py lives, so
 mia - ou, Les pe - tits chats et leur ma - man Pas - sent le temps jo -

gay they are. Their life seems in - deed, oh, Not un - like the life we
 you - se - ment Et leur vie en son - ne, est com - me la vie des

lead, oh, not un - like the life we lead, oh! Me - -
 hom - mes, est com - me la vie des hom - - mes. Mia - -

ow, me - ow, meow, meow, me - ow.
 ou, mia - ou, miaou, miaou, mia - ou.

2
 Old Mother Cat wakes from her doze,
 Lifts her head and looks around,
 Seeking the fly that touched her nose,
 For these flies are a nuisance wherever they're found,
 Old Mother Cat seems deep in thought
 O little Fly look out! Very soon you'll be caught.

Refrain

3
 Old Mother Cat signs with her paws,
 And the nimblest Kitten names.
 This is the favoured one, because
 She will teach it to play some ridiculous games.
 No Kittengambols as it ought
 Unless its tricks have been by its own mother taught.

Refrain

4
 Old Mother Cat tells very well
 Tales her children love to hear,
 Wonderful stories she can tell
 Of a land where there's all that to Kittens is dear,
 Milk in abundance, warm and sweet,
 And nightingales and larks ev'ry day they can eat.

Refrain

5
 Old Mother Cat, she's very kind
 But oh dear! she makes a din,
 If she has once made up her mind
 That a Kitten of hers has committed some sin.
 Some crimes one really can't excuse.
 Thank goodness, Mother Cat has got claws she can use!

Refrain

*La maman chatt' s'est réveillée,
 Voyez-la lever la tête:
 C'est un' mouch' qui l'a chatouillée,
 Oh, les mouches, vraiment, c'est si bête, c'est si bête!
 La chatte a l'air préoccupé:
 O mouche, c'est bientôt que l'on va t'attraper!*

Refrain

3
*La maman chatte a fait un signe
 Au chaton qui cabriole.
 Elle veut bien, faveur insigne,
 Initier son enfant, à quelques jeux frivoles.
 Un petit chat ne peut vraiment
 S'amuser comme il faut qu'auprès de sa maman.*

Refrain

4
*Pleine d'entrain et d'humeur prompte,
 Dans un style sympathique
 La maman gentiment raconte
 A son enfant charmé des histoires magnifiques
 Où l'on boit tout le temps du lait
 Et mange des pinsons et des rossignols.*

Refrain

5
*La maman chatt'est bonn' personne
 Mais saperlipopette
 Elle se fâch' dès qu'ell' soupçonne
 Que minet a commis quelque faute secrète.
 Tout crime doit être puni.
 Maman chatt' a des griff's, le ciel en soit béni!*

Refrain

THE LITTLE PUPPY-DOGS.

The children are grouped in a semi-circle.

Bar 3. The puppies enter from the back on all fours, and make all sorts of jumps and capers until Bar 21, when two soloists go towards them to question them.

Bar 21-39. The puppies answer the questions and (Bar 28) go through the actions suggested by the words. At Bar 39, the two soloists return to their places in their semi-circle, and the puppies go off, jumping.

Verses two and three. The same action, with different puppies and soloists.

LES PETITS CHIENCHIENS

Les enfants sont rangés en demi-cercle.

Mesure 3. Les petits chiens entrent du fond à quatre pattes, et font mille sauts et cabrioles jusqu'à la mes. 21, où deux solistes s'avancent vers eux pour les interroger.

Mes. 21 à 39, les petits chiens répondent aux questions posées et font (mes. 28) les gestes indiqués par les paroles. A la mes. 39 les deux solistes rejoignent leur place dans le demi-cercle, et les petits chiens s'en vont en sautant.

Couplets II. et III. Même mise en scène, avec d'autres chiens et d'autres solistes.

THE LITTLE PUPPY DOGS

LES PETITS CHIENCHIENS

English words by
E.M.Lockwood

French words and Music by
E.Jaques-Dalcroze

Allegretto

VOICE

PIANO

Pat-ter, pat-ter, pat-ter, Pat-ter, what comes here?
Qu'est-ce, qu'est-ce, qu'est-ce, Qu'est-ce que j'vois qui vient?

What's this crowd I see com - ing?
Qu'est c'qui vient sur la pla - ce?

It's the lit - tle Pup - py - dogs,
Ce sont les pe - tits chien - chiens,

It's the pret - ty Pup - py - dogs, And some are black, and some are white, And some are
les jo - lis pe - tits chien - chiens, A la queue noire, A la queue blanche, A la queue

dark, and some are light, In fact there's e - v'ry sort and kind of Pup - -
brune, A la queue blonde, En - fin tous les pe - tits chien - chiens du mon - -

py. Bow, wow, Bow-wow-wow, Bow, wow, wow, wow, wow, wow! wow!
 de. Ouah, ouah, ouah, ouah, ouah, ouah, ouah, ouah, ouah, ouah, ouah!

17

f

Solo Chorus Choeur Solo

Tell us what you're called { 1. I'm Tim. } And how old are you { Two months }
 { 2. I'm Pat. } { Three years }
 { 3. I'm Rab. } { Ten days }

Comment t'appelles-tu { 1. Co-co } Et quel âge as-tu? { Deux mois }
 { 2. Sul-tan } { Trois ans }
 { 3. Mé-dor } { Dix jours }

21 23

p

Chorus Choeur , Solo

And what's your fav'rite food, { dear Tim? Nice warm milk or a lit-tle cream. } I sit up and
 { dear Pat? Mut-ton chops, nice and red and fat. }
 { dear Rab? Choc'late creams, all that I can grab. }

Et qu'ai mes-tu le mieux, { Co-co? La bonn' soupe et les ber-lin-gots. } Je sais faire le
 { Sul-tan? La viande rouge et le pain blanc. }
 { Mé-dor? Rien qu'le sucr' mais - je l'a-dor' }

25 28

beg, I die for the King, I can shake a paw, I'll fetch a - ny - thing. Bow, wow,
 beau, *Je sais fair' le mort, Je sais rap-por - ter Et don-ner la patt' Ouah, ouah,*

32

Chorus
 Choeur

Solo

Bow, wow, wow, wow! Bow, wow, wow, wow, wow! Oh what a dar-ling, What a charm-ing
 ouah, ouah, ouah, ouah, Ouah, ouah, ouah, ouah, ouah! *Je suis vrai-ment un chien-chien,*

36

Chorus (barked, not sung)
 Choeur (*crie, non chanté*)

Pup-py-dog am I! Bow, wow, wow, wow, wow, wow, wow, wow, wow, wow, wow,
un chienchien char - mant. Ouah, ouah ouah ouah ouah ouah ouah ouah

39

Bow, wow, wow, wow, wow, wow, wow, wow, wow, wow, wow, wow, wow, wow, wow, wow,
 Ouah, ouah, ouah, ouah, ouah, ouah, ouah, ouah, ouah, ouah, ouah, ouah, ouah, ouah, ouah, ouah!

44

THE CHILDREN'S HOME.

This song is not composed in view of a performance including action and evolutions. However, the children may be grouped so as to represent a little house, those who are standing raising their arms to represent the walls, others joining their arms for the doors. In the centre an empty space where the children (Bar 5-19) pass in procession, or take their places to sing the verses.

LA MAISON DES PETITS.

Cette chanson n'est pas composée en vue d'une exécution comportant des gestes et des évolutions. Cependant les enfants peuvent se grouper de façon à figurer une petite maison, les uns debout levant les bras figurant les murs, d'autres, bras joint, représentant les portes. Au milieu un espace vide où les enfants, Mes. 5 à 19, défilent en cortège, ou s'installent pour chanter leurs couplets.

THE CHILDREN'S HOME

LA MAISON DES PETITS

English words by
E.M.Lockwood

French words and Music by
E.Jaques-Dalcroze

Allegretto

VOICE

PIANO

Refrain

§

Dear is our home, Dear is our beau-ti-ful home, Dear is our
Ah! qu'il fait bon Dans la mai-son des pe-tits! Oh, qu'il fait

home, Our beau-ti-ful home, We love our beau-ti-ful home, We
bon Dans no-tre mai-son! Dans no-tre chère mai-son, Dans

love our dear lit - tle beau - ti - ful home, Dear is our home! —
 no - tre chère pe - ti - te mai - son, oh, qu'il fait bon! —

1st Verse
 1^{re} Couplet 2 (♩ = ♩.)

School is the home we love so
 Notre école est no - tre mai -

Fine

well, School is our home so bright and cheer-y; Not in the least a pris-on
 son, u - ne mai - son claire et pro - pret - te. El - le n'a rien d'u - ne pri -

cell, School is the home we love so well. There e - v'ry day glad songs we're
 son, notre école est no - tre mai - son Nous - y chan - tons des chan - son -

sing-ing, Mer-ry and gay we'll dance and play, Fa, la, la, la, Fa, la, Fa
net-tes, Nous y dan-sons jo-yeu-se-ment, La-ri-don-da, la-ri-don-

lay, Like frisk-y kids and lamb-kins spring-ing. Dear is our
dan, Com-me des ca-bris et che-vret-tes. Oh qu'il fait

Refrain

2
Warmly our hearts with pleasure glow
Having so fair a place to dwell in
Work seems like play, we love it so,
Warmly our hearts with pleasure glow.
Here the delights of Knowledge sharing,
Ever our minds in wisdom grow
(Fa la la la, Fa la, Fa lo)
For useful after life preparing.

3
Oh have you seen our flag so gay
Bright on the blue a gold sun shining?
Surely it makes a grand display.
Oh, have you seen our flag so gay?
Our little hands, the needle plying,
Deftly we stitched it day by day.
(Fa la la la, Fa la, Fa lay)
Our house flag now is proudly flying.

4
This of all joys is best by far,
Giving ourselves to help each other
Nothing sweet Charity can mar,
This of all joys is best by far.
Elder to younger shews good feeling,
Helpful and kind to all they are
(Fa la la la, Fa la, Fa la)
For Love to ev'ry ill brings healing.

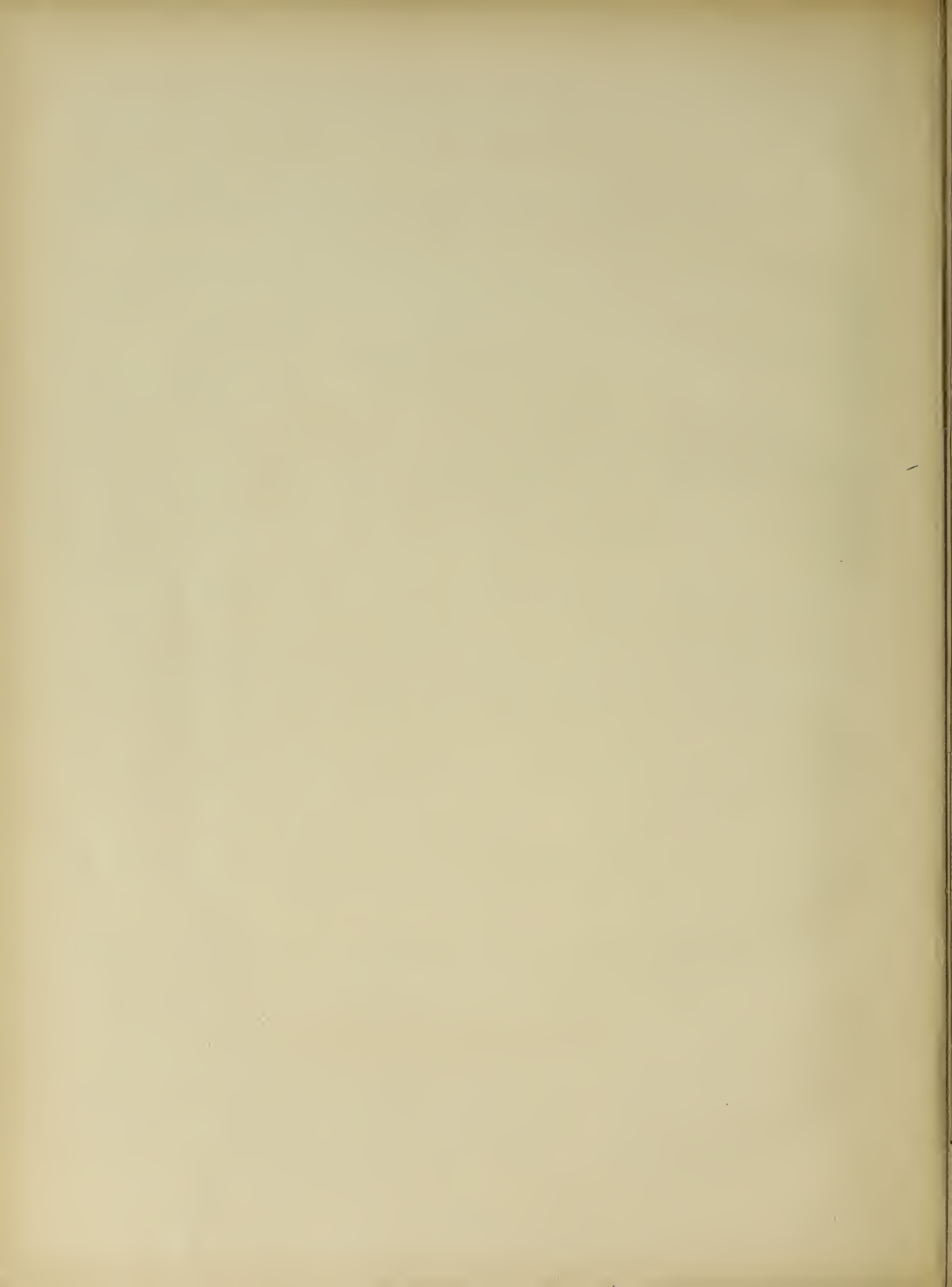
5
Dearly we love our Teachers too,
For as our *Friends* we must regard them.
Gladly for them our tasks we do,
Dearly we love our Teachers too.
None of us ever feels resentment
If reprimand should be our due
(Fa la la la, Fa la, Fa loo)
We live in peace and full contentment.

2
*Quel bonheur d'apprendre à penser,
D'étudier, l'ame ravie,
L'arithmétique et l'a, b, c,
D'apprendre à voir et à penser!
Le gai savoir nous fait envie,
Nous n'en saurons jamais assez,
Laridonda, laridondé,
Pour nous préparer à la vie.*

3
*Avez-vous vu notre drapeau?
Dans le ciel bleu, le soleil brille.
Oh, qu'il est gai, oh, qu'il est beau!
Avez-vous vu notre drapeau?
Nous qui savons tenir l'aiguille
Nous, les petits, l'avons brodé,
Laridonda, laridondé,
C'est le drapeau de la famille.*

4
*Il n'est pas de plus grand bonheur
Que de se prêter de l'entraide,
Que de s'aimer de tout son cœur.
Il n'est pas de plus grand bonheur.
Il faut que les plus âgés cèdent
Et pardonnent tout aux petits
Laridonda, laridondi,
L'amour c'est le plus grand remède!*

5
*Nos maîtres sont nos chers amis:
Grands et petits, ça se ressemble;
Avec eux tout est vite appris,
Nos maîtres sont nos chers amis.
Jamais un seul de nous ne tremble
Lorsque par eux il est grondé.
Laridonda, laridondé
Nous nous trouvons si bien ensemble!*



S. COLERIDGE-TAYLOR

COMPOSITIONS

Edition No.	PIANOFORTE	NET s. d.
6101	Moorish Tone Pictures. (Andalla & Zarifa). Op. 19. <i>Separately</i> :—No. 1. Andalla 2. Zarifa	
6102	Three Humoresques ... Op. 31. <i>Separately</i> :—No. 1. in D 3. in A	
6103	African Suite ... Op. 35. (No. 1, Introduction; 2, A Negro Love-Song; 3, Valse; 4, Danse nègre). <i>Separately</i> :—No. 2. A Negro Love Song 4. Danse nègre	
6104	Nourmahal's Song & Dance. Op. 41. <i>Separately</i> :—No. 1. Nourmahal's Song. Incidental Music to "Herod." Op. 47: (No. 1, Processional; 2, Breeze-Scene; 3, Dance; 4, Finale). <i>Separately for Pianoforte Solo</i> :— No. 2. Breeze-Scene 3. Dance "Ethiopia Saluting the Colours." Concert March. Op. 51.	2 -
6107	Moorish Dance ... Op. 55.	
6099	Cameos. 3 Pieces ... Op. 56. <i>Separately</i> :—No. 2	
6098	Scenes de Ballet ... Op. 64.	
6097	Forest Scenes. 5 Characteristic Pieces. Op. 66. <i>Separately</i> :— No. 1. The Lone Forest Maiden 3. The Phantom tells his tale of longing Three-Fours. Valse Suite. Op. 71. <i>Separately</i> :—No. 1	
6096	Papillon Two Impromptus: No. 1, in A major 2, in B minor	1 6 1 6
Alb. Series 28	Melodies. 8 Pieces ...	2 -
58	Four Lyrics ...	2 -
	Two African Idylls: No. 1 ... No. 2 ...	1 - 1 6
	Menuet ...	1 6
	Isola ...	1 6

Alb. Series	PIANO DUET	NET s. d.
72a/b	Three-Fours. Valse Suite. Op. 71. 2 Books, each	3 -
Edition No. 6880	Incidental Music to "Herod." Op. 47: (No. 1, Processional; 2, Breeze-Scene; 3, Dance; 4, Finale). "Ethiopia Saluting the Colours." 2 - Concert March. Op. 51.	
	ORGAN	
6106d	"Ethiopia Saluting the Colours" Concert March. (Arranged by E. Duncan). Op. 51.	
Alb. Series 103a/b	Album ... 2 Books, each In the Sierras ...	3 - 6
Edition No. 7352	VIOLIN & PIANO Two Romantic Pieces ... Op. 9. (Lament and Merry-Making)	
7353	Legend from the "Concertstück." Op. 14.	
7356	Hiawathan Sketches ... Op. 16.	
11340	Gipsy Suite. 4 Pieces ... Op. 20. <i>Separately</i> :—No. 3. Gipsy Dance.	
7358	Valse-Caprice ... Op. 23.	
7359b	A Negro Love-Song Op. 35, No. 2.	
6100d	Danse Nègre ... Op. 35, No. 4.	
11342	Four African Dances ... Op. 58.	
11341	Romance ... Op. 59.	
11343	Ballade in C minor ... Op. 73.	
	VIOLONCELLO & PIANO	
	A Gipsy Dance. Op. 20, No. 3. ... 2 - Variations in B minor ... 4 -	
	QUARTET (2 Violins, Viola & Cello)	
7207	Fantasiestücke ... Op. 5.	
	ORCHESTRA	
6100a	Danse Nègre. Op. 35, No. 4. Score.	
6100b	The same ... Parts.	
	"Ethiopia Saluting the Colours." Concert March. Op. 51:—	
6106c	String Parts (Score and Wind parts to be had on hire)	
	"Cameos" in G minor. Op. 56, No. 3. (For Full and Small Orchestra)	

RECENT
PIANO COMPOSITIONS
BY
BRITISH COMPOSERS

7/19

BEE, E.

SERBIAN GIPSY DANCE	...	...	2/-
A GARLAND OF POSIES	...	...	2/6

BOYCE, E.

PRO PATRIA. (MARCH)	...	...	2/-
CHORIAMBICS	...	...	2/-
A SEQUENCE OF MELODIES	...	...	2/6

Braithwaite, S. H.

FROM A HILLTOP NEAR FLORENCE.						
				(NOCTURNE)		1/6
SERENADE	...	...	...	...	...	1/6
NOCTURNE	...	...	...	...	...	1/6
IN A COTTAGE GARDEN	...	...	...	...	...	1/6
6 CHARACTERISTIC PIECES						
						each 6d. or 1/-

BURROWS, B.

DANCE RHYTHMS:					
1. MINUET	...	...	...	...	2/-
2. VALSE	...	...	...	...	2/-
THREE MELODIES	..	...	...	...	2/-
FOUR LYRICS...	...	...	...	...	2/-
BY THE FIRESIDE	...	...	...	...	2/6

DUNHILL, T. F.

TWO IDYLLS:
IN THE GREEN WOODLANDS... 16
A WAYSIDE ROMANCE 1/6

FANING, E.

SORRENTO:
(TARANTELLA) 2/-

HALLAM, P. E.

SENTIMENTAL PIECES:				
1.	GREETING ..	...	...	1/6
2.	DEVOTION ..	...	...	1/6
3.	ROUNDELAY	...	...	1/-

JENKINS, C.

BALLET SUITE :				
LA COQUETTE	...	...	...	2/-
ARLEQUINADE...	...	...	...	2/-
BADINAGE	...	...	...	2/-
CHILDREN'S MARCH	...	...	...	2/-
THE SEASONS. Op. 136	...	...	...	2/-

LLOYD, C. H.

TOCCATA	..	..	..	..	..	2/-
MOTO PERPETUO	..	..	..	..	..	2/-

PARRY, C. H. H.

HANDS ACROSS THE CENTURIES	3/-
SHULBREDE TUNES	... .. 3/-

SHARPE, G. F.

THREE PIECES:

ROMANCE in F	1/6
MEDITATION	1/6
REFLECTIONS ON THE WATER	1/6

SKIDMORE, H. G.

JUBILATE	...	...	...	...	...	2/-
ARABESQUE	...	...	...	...	...	2/-
ROMANCE	...	...	...	...	...	2/-

For works by ARNOLD BAX, FRANK BRIDGE and JOHN IRELAND see separate lists.

AUGENER LTD.

63 CONDUIT STREET (Regent St. Corner),
57 HIGH STREET. MARYLEBONE & 18 GREAT MARLBOROUGH STREET,
LONDON, W. 1.

AUGENER'S ALBUM SERIES

Artistic Albums of attractive appearance, combining excellence and cheapness. Apart from their intrinsic worth as compositions which will appeal to all music-lovers, this series offers to teachers material of the greatest educational value.

IN FOUR DEGREES OF DIFFICULTY

VE, very easy; E, easy; ME, moderately easy; MD, moderately difficult.

PIANO SOLO

- | No. | | Net
s. d. |
|--------|--|--------------|
| 1. | LIND, GUSTAVE. <i>The Silent Mere.</i> ME-MD 2 6
Once upon a time. The Woodnymph. Moonrise. | |
| 2. | Bygone Days. A Lyric Suite ... E-MD 2 6
An Old Song. Ophelia. 'Twas Springtime.
Under the Orange Blossoms. Cypress Trees. | |
| 3. | Visions of an Unknown Land... ME-MD 2 6
The Golden Dawn. Silvery Clouds. Whisper
of the Moonflowers. | |
| 4. | An Old Italian Garden... E-MD 2 6
By a forgotten Well. In Boccaccio's days.
A deserted Temple. A Shepherd's Song. In
Brocade and Silk. | |
| 5. | In an Old World City... ME-MD 2 6
By the Old Lily Pond. Where the Hedge-roses
grow. Starlight through a little window. When
all the world was young. In a little Churchyard. | |
| 6. | Fireside Dreams ... ME-MD 2 6
Told by the firelight. Dimple Chin. The
moonbird. Glowing logs. In the still Woodland. | |
| 7. | The Black Iris ... ME-MD 2 6
The Black Iris. Ayesha. The Lotus Pond. | |
| 8. | Spring Tales ... ME-MD 2 6
The Voice of Spring. One Spring Morning. The
Pleasant month of May. Around the Maypole. | |
| 11. | EVE, OSCAR. <i>Three Piano Pieces</i> ... MD 2 6
Quasi-monuetto. Wiegenlied. Tyrolienne. | |
| 12. | CRIST, L. B. <i>Four Miniatures</i> ... MD 2 6
In an old-fashioned garden. To a miniature of
a Child. The Meadow. Humoresque. | |
| 13. | KELLER, OSCAR. <i>Mountain Scenes</i> ... E-ME 2 6
Song of the Gleaner. On a Moonlit Lake. When
the Birds are hushed to rest. Noon-tide peace.
O'er lea and meadow. The whispering brooklet. | |
| 14. | BAINTON, EDGAR L. <i>Three Little Sketches.</i> ME 2 6
Bakawali's Dance. Silent noon. After work to
play, and then to sleep. | |
| 15. | FARRAR, E. B. <i>Miniature Suite...</i> E-ME 2 6
Prelude. Valse. Finale. | |
| 16. | ZILCHER, PAUL. <i>In Autumn</i> ... E-ME 2 6
Strolling. Rustling leaves. Hunting scene.
Withered flowers. Harvest time. | |
| 17. | FARJEON, H. <i>Four Twilight Places</i> ME-MD 2 6 | |
| 18. | GRIEG, E. <i>Miniatures</i> ... ME-MD 2 6
Song of the mountains. In the farmyard.
Christmas song. Dobbin's good-night song.
The Fisherman. On the sea. Fatherland's
psalm. | |
| 19a,b. | CARSE, ADAM. <i>Toyland Tunes.</i> 2 Bks., ea. VE 2 6
A collection of very easy tunes for children. | |

PIANO SOLO

- | No. | | Net
s. d. |
|--------|---|--------------|
| 20. | SCHÄFER, C. <i>A Pleasant Trip</i> ... E 2 6
20 easy characteristic pieces. | |
| 22. | PIANO LYRICS ... E-MD 2 6
21 Easy Classical and Modern Pieces. (Rolloff.) | |
| 23. | SCHÄFER, C. <i>A Winter's Day...</i> ME 2 6
It is snowing. The frozen brooklet. Poor little
robin. Snowballing. A cold walk in the snow.
A hot cup of tea. | |
| 24. | ROLOFF, ALEX. <i>Russian Dances</i> ... MD 2 6
Hopak. Fishermen from the Black Sea.
Cossacks' Mazurek. Circassian peasants' dance.
Siberian Wedding Feast. From the Caucasus. | |
| 25. | CARSE, ADAM. <i>Old World Measures</i> ... E 2 6
A suite on old dance forms. (Gavotte. Saraband.
Minuet. Gigue.) | |
| 26. | CLASSICAL SCHOOL MARCHES
Selected and edited by A. Rolloff ... E-ME 1 6
20 of the best known marches by the Great
Classics. | |
| 27. | LIADOFF, A. <i>Children's Games.</i> (Biroulki.) MD 2 6
Fourteen Piano Pieces. | |
| 28. | COLERIDGE-TAYLOR, S. <i>Melodies.</i> 8 pieces. MD 2 6
Selected and arranged by A. Rolloff. | |
| 29. | MOUSSORGSKY, M. <i>A Sketch Book.</i>
Six characteristic pieces. MD 2 6 | |
| 30. | SWINSTEAD, F. <i>Op. 25. 5 Miniatures</i> ... E 2 6 | |
| 31. | COHEN, H. <i>Russian Impressions</i> ... MD 2 6
Sunset on the Volga. The Exile. The Old
Church at Wilna. The Tartars. | |
| 32a,b. | POLDINI, E.
12 Little Pictures ... 2 Bks., each ME-MD 2 6
Book I.—Flowers in the Grove; Rustic Scene;
The Brooklet; View from the Matterhorn;
Winter landscape; The wind in the pines.
Book II.—The little ducks paddling; Alone;
Teasing; The windmill; Lilies of the valley;
Sylphs. | |
| 33a,b. | REBIKOFF, W. <i>Autumn Thoughts.</i> 16 Short
Pieces. 2 Books, each ... MD 2 6
Book I.—Chanson Triste; Insouciance; Moment
Triste; Le Dernier Rendez-vous; Souvenir
Douloureux; Persévérance; Journée d'Automne;
Bouffonnerie.
Book II.—Mazurka; Doux Reproche; Echo
Rustique; Conseil Inutile; A La Brume;
Le Repentir; Récit naïf; Berceuse. | |

AUGENER LTD.

63 CONDUIT STREET (Regent St. Corner).
57 HIGH STREET, MARYLEBONE, & 18 GREAT MARLBOROUGH STREET.
LONDON, W. 1.

AUGENER'S ALBUM SERIES

Artistic Albums of attractive appearance, combining excellence and cheapness. Apart from their intrinsic worth as compositions which will appeal to all music-lovers, this series offers to teachers material of the greatest educational value.

IN FOUR DEGREES OF DIFFICULTY

V E, very easy; E, easy; M E, moderately easy; M D, moderately difficult.

No.	PIANO SOLO	Net s. d.
34.	OCTAGON PIANO ALBUMS. Book I. ME-MD 1 6 GRIEG—Song of the Mountains. COLERIDGE-TAYLOR—Impromptu. MOSZKOWSKI—Moment Musical. SCHARWENKA—Nocturne. ESPOFF—Menuet Villageois. REBIKOFF—Chanson triste.	
35.	OCTAGON PIANO ALBUMS. Book II. MD 1 6 GROVLEZ—Berceuse de la Poupée. MACCUNN—Valse. PITT—Mélodie intime. COLERIDGE-TAYLOR—From the East. FARJEON—Slumber Song. SCHARWENKA—Polish Dance, No. 15.	
36.	OCTAGON PIANO ALBUMS. Book III. MD 1 6 MOUSSORGSKY—Une Larme. MOSZKOWSKI—Valse Mignonne. LIND—Spring's Awakening. STRELEZKI—Minuet à l'antique. SOMERVELL—Under the Willows. SQUIRE—Sérénade.	
37.	OCTAGON PIANO ALBUMS. Book IV. E 1 6 BOHM—The Cuckoo. WACHS—Chattering. SCHAFER—Butterfly Dance. KELLER—Cradle Song. BANTON—Goblin Dance. CARSE—Gavotte.	
38.	BURROWS, B. 3 Melodies. Stillness. A June Night. Consolation ... ME 2 -	
39.	MELARTIN, E. 5 Sketches. Quietude. Midnight. Autumn Thoughts. Little Ballad. Finnish Folksong ... ME-MD 2 6	
40a,b	MODERN SCHOOL MARCHES Selected and edited by A. Roloff. 2 Bks., ea. E-ME 1 6	
41.	FARJEON, H. 5 Pieces. Op. 36 ME-MD 2 6 Tambourin; Moment Musical; Bumpkin Dance; Larghetto; Valse-Barcarolle.	
42.	GEEHL, H. Over Hill and Dale ... E-ME 2 6 1. Song of the Mountaineer. 2. At calm of Eve. 3. Sylvan Glades. 4. With Pipe and lambour. 5. Moonbeams on the Meadows. 6. Whispering Trees in a Summer Breeze.	
43.	SPURLING, C. Op. 10. Early Spring ... E 2 6 An Interesting Story; A Morning Canter; Song without Words; Interlude; Romance; Scherzo.	
44a.	ROLOFF, A. Noah's Ark. 20 Descriptive Pcs. E 2 6	
45.	PITT, P. Op. 54. Some Impressions and an Epilogue. MD 3 6 Guitares et Mandolines; La Berceuse; Aubade; Roses d'Automne; Epilogue.	
46.	MELARTIN, E. Op. 7. Chips. Suite of 6 pieces. ME-MD 2 6	
47.	Op. 9. Chips. Second Suite. ME-MD 2 6 Evensong; Cradle-Song; Melody; Spring-Song; Sad moments; A departed friend.	
48.	ENGLISH TUNES for Young Pianists ... VE 2 - 18 of the most popular English tunes, arranged and edited by Adam Carse.	
49.	SCOTTISH TUNES for Young Pianists ... VE 2 - 16 Scottish tunes, arr. & edited by A. Carse.	
50.	IRISH & WELSH TUNES for Young Pianists VE 2 - 9 Irish & 6 Welsh tunes, arr. & edited by A. Carse.	
51.	BURROWS, B. Four Lyrics ... ME 2 -	
52.	ROLOFF, A. World-wide Favourites. Old and New. For young pianists ... E 2 -	
53.	JENKINS, C. The Seasons. Op. 136. Suite. MD 2 6	
54a,b	ROLOFF, A. Easy Pieces in Easy Keys. 2 Books, each VE 2 -	
55.	15 Russian Folk Songs ... E 2 6	

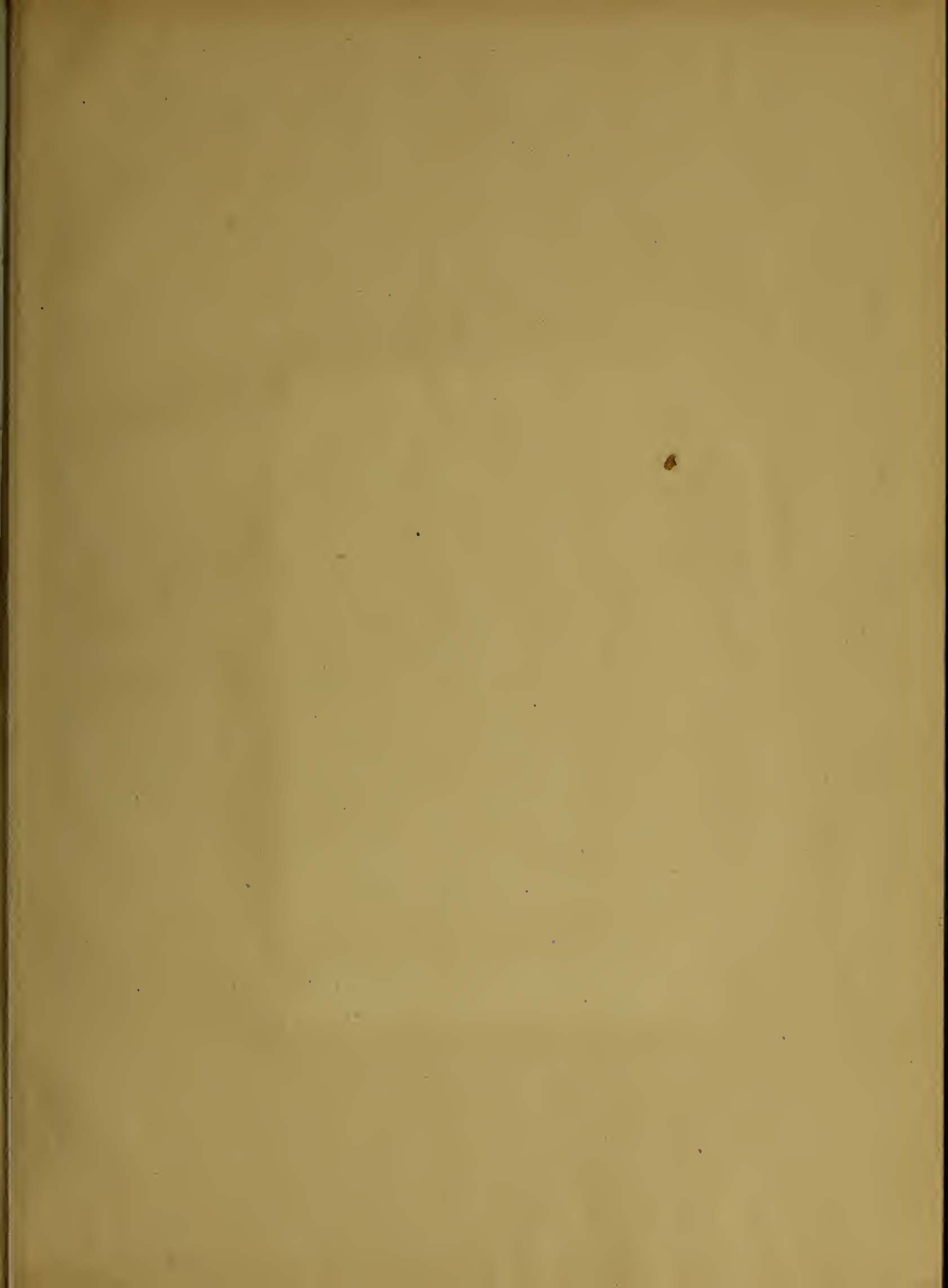
No.	PIANO SOLO	Net s. d.
56.	BOYCE, E. A Sequence of Melodies ... MD 2 6 A Lament. Hymn to Diana. With a light foot. Envious Time. Brave Lads.	
57.	MELARTIN, ERKKI. Op. 76 ... ME-MD 2 6 A Hedge Rose. Roundelay. Country dance. Melody. An old Story. Albumleaf. Folk Song. Evening rest. Dance.	
58.	COLERIDGE-TAYLOR, S. Four Lyrics MD 2 6 Transcribed by A. Roloff. Life and Death. An African Love Song. Dawn. Scottish Song.	
59a.	BREWER, A. H. Wayside Sketches. Book I.—The Blind Fiddler. Hide and Seek. Two's Company ... E 2 -	
59b.	Book II.—March of the Goblins. A country dance. Cupid's bow ... ME 2 -	
60.	BURROWS, B. By the Fireside ... ME 2 6 The day is done. Pleasant Visions. Night. Resignation. Lullaby.	
61.	BEE, E. A. A Garland of Posies ... E 2 6 Five little pieces.	
62.	MASSI, F. W. H. From the Land of the Pharaohs. 4 Serenades ... ME-MD 2 6	
63a.	MOFFAT, A. Old English Harpsichord Dances. Book I.—H. PURCELL (1658-1695) — Bourrées. T. CHILCOT (c. 1700-1768)—Ballo. M. GREEN (1695-1755)—Country Dance. W. SHIELD (1758-1829) — "The Countess of Westmoreland's Delight." Minuet ... MD 2 6	
63b.	Book II.—J. NARES (1715-1783)—Pastoral Dance. J. ALCOCK (1715-1806)—Gavotte. J. JONES (1728-1796)—Hornpipe à l'Inglese. T. A. ARNE (1710-1778)—Giga ... MD 2 6	
64a.	JAQUES-DALCROZE, E. Children's Songs. Book I.—The Reapers' Dance; Little Brother Sister; Merry Scouts' March ... MD 2 -	
64b.	Book II.—Playing at Bricks; In the Greenwood; Presentation of Colours ... MD 2 -	
65.	WILLIAMS, C. à BECKET. Hampton Court Suite A la Passepiéd. In the time of Watteau. Powder & Patches ... MD 2 6	
66a.	BUTLER, L. Monologues. Book I.—On the Uplands; A little song of Autumn; To Robin Redbreast in Winter; Chanson Triste; The Mother sings to her Child; A Sailor Song ... 2 -	
66b.	Book II.—At the Cathedral Door; Grieving; Berceuse; The Dancing Song; Even-song; Morning Song ... 2 -	
67.	CARSE, ADAM. 5 Pieces for Piano. A Poem. Folk Song. A Melody. Elfin Foot-steps. Waltz ... 2 6	

PIANO DUET

71.	ROLOFF, A. Two Little Dots ... 2 6
72.	COLERIDGE-TAYLOR, S. Valse Suite. "Three Fours." Arranged by A. Roloff. MD 2 6
73.	ROLOFF, ALEX. 7 Valses Mignonnes ... ME 2 6
74a,b	CARSE, ADAM. A Little Concert. 2 Bks., ea. VE 2 - Very easy duets for small pianists.
75.	ROLOFF, ALEX. 4 Russian Dances. ... ME 3 6 Hopak. Fishermen from the Black Sea. Siberian Wedding Feast. Circassian Peasants' Dance.

AUGENER LTD.

63 CONDUIT STREET (Regent St. Corner),
57 HIGH STREET, MARYLEBONE, & 18 GREAT MARLBOROUGH STREET,
LONDON, W. 1.



Boston Public Library
Central Library, Copley Square

Division of
Reference and Research Services

Music Department

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.

Please do not remove cards from this pocket.

BOSTON PUBLIC LIBRARY



3 9999 08547 041 5

